



A M<sup>r</sup> N. Rimsky-Korsakow.

# Romance

pour Violon avec accompagnement de Piano

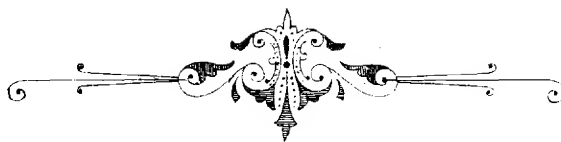
(ou d'orchestre)

par

## J. KRYJANOWSKY.

Op. 5.

Prix Rb. 1—



1900. Exposition univers.  
de Paris.



„Grand prix“  
et Médaille d'or.

1896

Propriété de l'éditeur

**P. Jurgenson,**

Commissionnaire de la Chapelle de la Cour, de la Société Impériale musicale russe et du  
Conservatoire de Moscou.

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Kiew, chez L. Idzikowski.

Imprimerie de musique P. Jurgenson à Moscou.



## Romance.

J. KRYJANOWSKY. Op. 5.

Violon. Andantino.

Piano. Andantino.

mf p

mf p

mf p

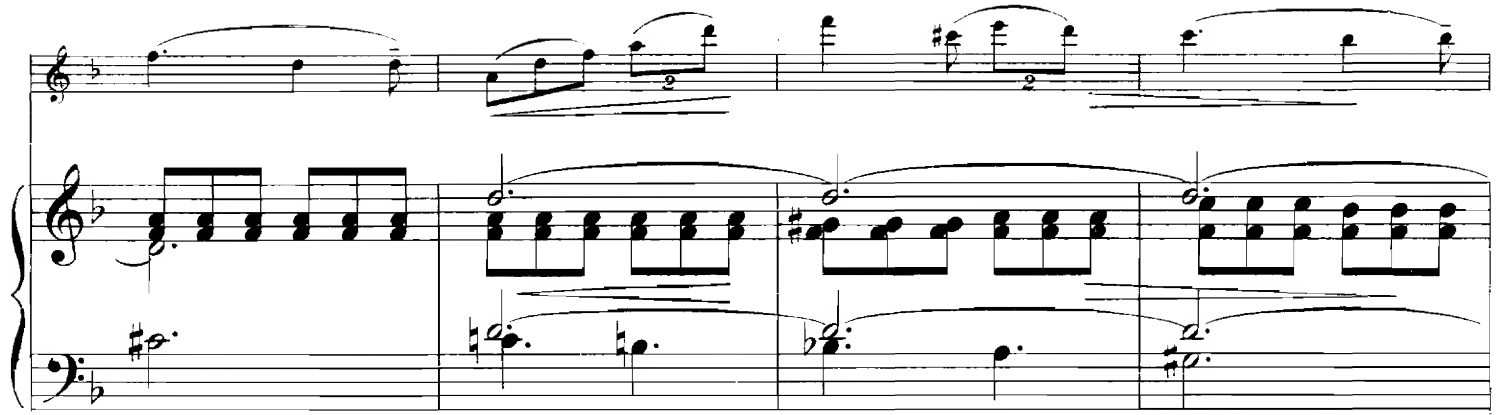
IV

cresc. a tempo

cresc. ritard. e dim. a tempo

p

mf p



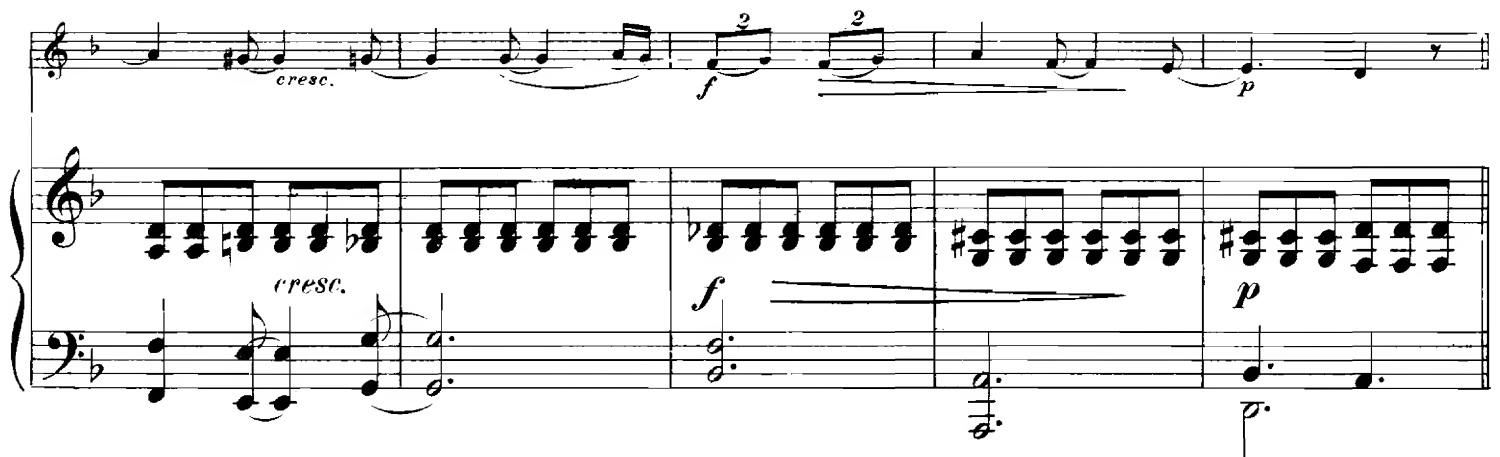
First system of musical notation. The upper staff is a single melodic line in treble clef. The lower part consists of a grand staff (treble and bass clefs) with a complex accompaniment of chords and moving lines.



Second system of musical notation. The upper staff continues the melody with some double-measure rests. The lower grand staff accompaniment features more intricate chordal textures and moving bass lines.



Third system of musical notation. The upper staff begins with a *mf* dynamic marking. The lower grand staff also begins with a *mf* dynamic marking. The accompaniment includes some sixteenth-note patterns.



Fourth system of musical notation. The upper staff includes a *cresc.* marking and dynamic changes to *f* and *p*. The lower grand staff also includes a *cresc.* marking and dynamic changes to *f* and *p*. The system concludes with a double bar line.

*Più mosso.*

*Più mosso.*

*mf*

*p*

*mf*

*mf*

*f*

*mf*

*f*

*stringendo*

*stringendo*

*cresc.*

*cresc.*

*sf*

*sostenuto*

*f* *mf* *p* *pp*

*Moderato.*

*pp* *p*

*mf*

*mf*

First system of musical notation, measures 1-4. The system consists of a single treble staff and a grand staff (treble and bass staves). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The melody in the single staff begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment in the grand staff features a steady eighth-note bass line in the bass staff and chords in the treble staff. A dynamic marking of *p* (piano) is present in both staves.

Second system of musical notation, measures 5-8. The system consists of a single treble staff and a grand staff. The key signature remains two flats, and the time signature is 3/4. The melody in the single staff continues with a half note D5, followed by quarter notes C5, B4, and A4, then a half note G4. The piano accompaniment continues with the same eighth-note bass line and chords. Dynamic markings include *cresc.* (crescendo) in the single staff and *cresc. poco a poco* in the grand staff.

Third system of musical notation, measures 9-12. The system consists of a single treble staff and a grand staff. The key signature remains two flats, and the time signature is 3/4. The melody in the single staff begins with a half note F4, followed by quarter notes E4, D4, and C4, then a half note B3. The piano accompaniment continues with the same eighth-note bass line and chords. Dynamic markings include *ff* (fortissimo) in both staves.

Fourth system of musical notation, measures 13-16. The system consists of a single treble staff and a grand staff. The key signature remains two flats, and the time signature is 3/4. The melody in the single staff begins with a half note A3, followed by quarter notes G3, F3, and E3, then a half note D3. The piano accompaniment continues with the same eighth-note bass line and chords. Dynamic markings include *ff* (fortissimo) in both staves.

First system of a musical score. The top staff is a single melodic line with eighth and sixteenth notes. The bottom staves are a grand staff (treble and bass clef) with sparse accompaniment, including some chords and a few notes. Dynamics include *mf* and *p*.

Second system of the musical score. The top staff continues the melodic line with some rests and a final note marked *a tempo*. The bottom staves have more accompaniment, including a triplet of eighth notes in the bass clef. Dynamics include *p*, *poco ritardando*, and *f*. An 8-measure rest is indicated in the top staff.

Third system of the musical score. The top staff has a melodic line with some rests. The bottom staves have a more active accompaniment with eighth and sixteenth notes. An 8-measure rest is indicated in the top staff.

Fourth system of the musical score. The top staff has a melodic line. The bottom staves have a more active accompaniment. The system ends with a 3/4 time signature.

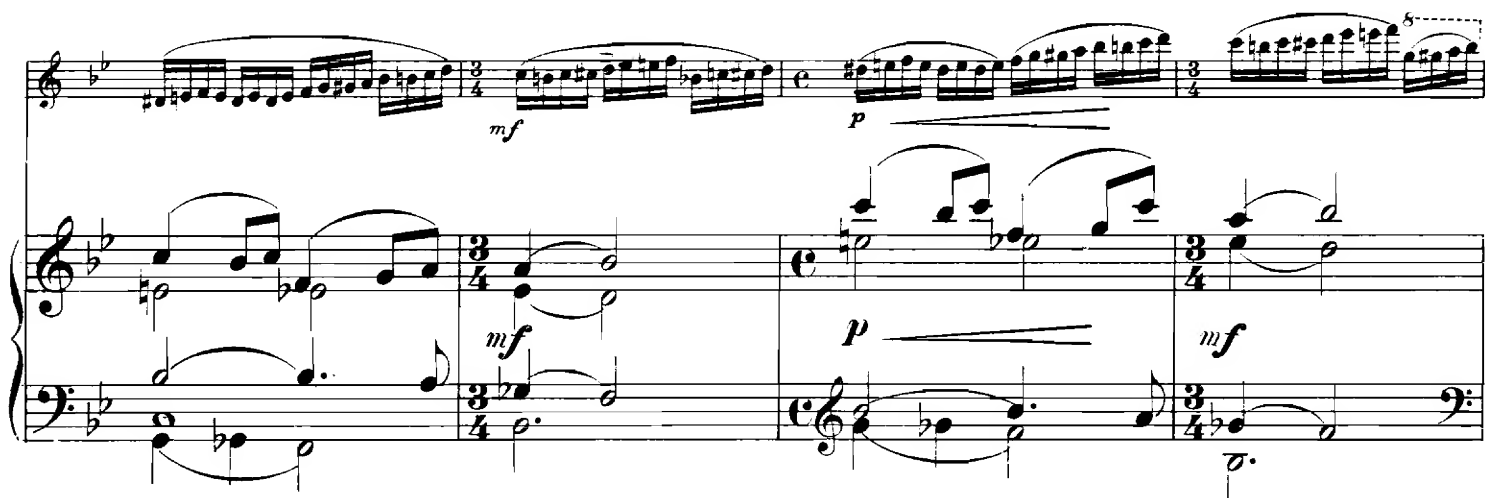




First system of musical notation. The top staff is in treble clef, 3/4 time, with a key signature of two flats. It features a melodic line with slurs and a dynamic marking of *mf*. The bottom staff is in bass clef, 3/4 time, with a key signature of two flats. It features a bass line with chords and a dynamic marking of *mf*.



Second system of musical notation. The top staff is in treble clef, 3/4 time, with a key signature of two flats. It features a melodic line with slurs and a dynamic marking of *f*. The bottom staff is in bass clef, 3/4 time, with a key signature of two flats. It features a bass line with chords and a dynamic marking of *f*.



Third system of musical notation. The top staff is in treble clef, 3/4 time, with a key signature of two flats. It features a melodic line with slurs and a dynamic marking of *mf*. The bottom staff is in bass clef, 3/4 time, with a key signature of two flats. It features a bass line with chords and a dynamic marking of *p*. The system concludes with a double bar line and a final dynamic marking of *mf*.



Fourth system of musical notation. The top staff is in treble clef, 3/4 time, with a key signature of two flats. It features a melodic line with slurs and a dynamic marking of *p*. The bottom staff is in bass clef, 3/4 time, with a key signature of two flats. It features a bass line with chords and a dynamic marking of *mf*. The system concludes with a double bar line and a final dynamic marking of *pp*.

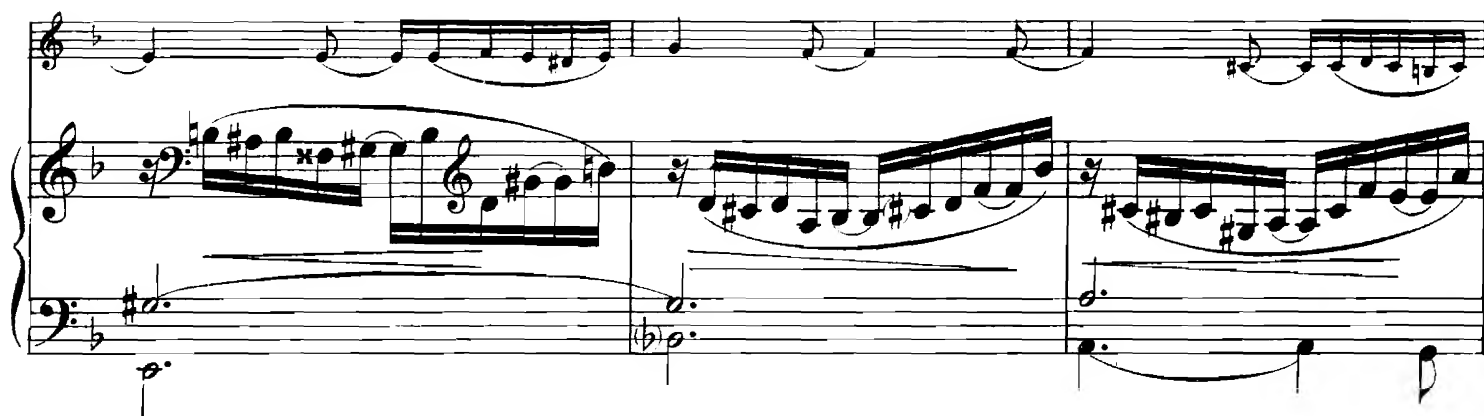
First system of the musical score. The upper staff features a continuous melodic line with a crescendo marking and a mezzo-forte (*mf*) dynamic. The lower staff contains whole rests.

Second system of the musical score. The upper staff includes a mezzo-forte (*mf*) dynamic, a crescendo marking, and a fortissimo (*f*) dynamic. The lower staff begins with a mezzo-forte (*mf*) dynamic and later transitions to a piano (*p*) dynamic.

Third system of the musical score. The upper staff contains a complex melodic passage with a trill marked with an '8'. The lower staff features sustained chords.

Fourth system of the musical score. The upper staff continues the melodic line, and the lower staff maintains sustained chords.

Fifth system of the musical score, marked "Tempo I." and "sul G sonore". The upper staff starts with a mezzo-forte (*mf*) dynamic. The lower staff is marked "Tempo I." and begins with a mezzo-forte (*mf*) dynamic, featuring a rhythmic accompaniment.



IV. III.

*p*

*mf* *f*

*mf* *f*

*Più mosso.*

*mf* *f*

*Più mosso.*

*mf* *f*

31573

Detailed description: This is a musical score for piano and voice. The score is divided into six systems. The first system shows a vocal line with a fermata and a piano accompaniment. The second system continues the vocal line with a fermata and the piano accompaniment. The third system features a vocal line with a fermata and a piano accompaniment. The fourth system has a vocal line with a fermata and a piano accompaniment. The fifth system shows a vocal line with a fermata and a piano accompaniment. The sixth system concludes the vocal line with a fermata and the piano accompaniment. The score includes dynamic markings such as *p*, *mf*, and *f*, and tempo markings like *Più mosso.* The key signature is one flat (B-flat).

*poco stringendo* *mf*

*dimin.* *poco a poco* *allargando*

*p* *molto espressivo* *Andante.* *p*

*ten.* *diminuendo* *p* *pp*

# Compositions Russes pour Violon et Piano.

	R.	K.
Aloiz, L. Op. 8 № 1. Cantabile . . . . .	—	60
" " " 2. Perpetuum mobile . . . . .	—	80
" " " 9. Romance . . . . .	—	90
Alpheraky, A. Op. 29. Impromptu . . . . .	—	60
Antzeff, M. Op. 9. Dix morceaux lyriques de salon: № 1. Danse rustique. 2. Au berceau. 3. La chasse. 4. Danse orientale. 5. Elégie. 6. Sou- venir de tristesse. 7. Alla Zingara. 8. Idylle. 9. Danse polonaise 10. Illusion. <i>Chaque № à</i>	—	45
" Compositions: № 1. Berceuse. 2. Mazurka I. 3. Arietta. 4. Mazurka II. 5. Romance 6. Gavotte. 7. Gondo- liera. 8. Mazurka. 9. Barcarola. <i>Chaque № à</i>	—	45
Arensky, A. Op. 30 № 1. Prélude. C-moll. . . . .	—	80
" " " 2. Sérénade. G-dur. . . . .	—	50
" " " 3. Berceuse. E-dur. . . . .	—	60
" " " 4. Scherzo. E-moll . . . . .	—	80
" Op. 54. Concerto. A-moll . . . . .	2	50
" " 72. Quatre morceaux . . . . .	—	—
Ars, N. Polonaise . . . . .	1	—
Besekirsky, W. Op. 21. Rhapsodie finlandaise . . . . .	1	—
Bleichmann, J. Op. 6. Berceuse . . . . .	—	60
" " 15. Sonate . . . . .	3	50
Bukke, E. Romance. Cis-moll . . . . .	—	60
Catoire, G. Op. 15. Sonate . . . . .	4	—
Conus, G. Op. 2 № 1. Elégie . . . . .	—	70
" " 15. Deux mélodies . . . . .	1	—
Conus, J. Concerto. E-moll. . . . .	2	25
Danilewsky, M. Inspiration . . . . .	—	75
Douloff, G. Op. 4. Allegro de concert. D-dur. . . . .	1	75
" " Romance . . . . .	—	70
Goedicke, A. Op. 10. Sonate. A-dur. . . . .	2	70
Gretschaninoff, A. Op. 14. Méditation. . . . .	—	60
Grodzki, B. Op. 34. Elégie . . . . .	—	75
Hoth, G. Op. 3. Nocturne . . . . .	—	75
Hynsky, A. Op. 6 № 1. Mazurka . . . . .	—	80
Kapry, J. Op. 30. Dans les steppes. Réverie . . . . .	—	75
Köhler, M. Op. 28 № 1. Souvenir . . . . .	—	60
" " " 2. La capricieuse . . . . .	—	60
" " " 3. Nocturne . . . . .	—	60
" " " 4. Chanson villageoise . . . . .	—	40
" " " 5. Barcarolle . . . . .	—	60
" " " 6. Mazurka . . . . .	—	50
Kosloff, H. Mélodie tartare . . . . .	—	45
" Chant sans paroles . . . . .	—	45
Kleffel, A. № 1. Scherzo . . . . .	—	50
" " 2. Légende . . . . .	—	50
" " 3. Rimprovero . . . . .	—	50
" " 4. Folletti . . . . .	—	70
" " 5. Cavatina . . . . .	—	40
" " 6. Rimembranza . . . . .	—	50
Krein, D. Mélodie . . . . .	—	70
Ladoukhine, N. Romance . . . . .	—	50
" Mélodie . . . . .	—	40
" Op. 9. Petite Suite . . . . .	1	25
Malaschkine, L. Op. 7. Romance . . . . .	—	60
Malkoff. Mazurka . . . . .	—	30
" Adieu. Mazurka . . . . .	—	50
Marsicani, M. Op. 35. Souvenir du Volga. Fantaisie russe . . . . .	1	—
Maurer, W. Les adieux. Impromptu . . . . .	—	40
Messer, N. Barearolle . . . . .	—	80
Minkus, L. Op. 10 № 1. Chant d'été . . . . .	—	50
" " 2. Schlummerlied . . . . .	—	40
Naprawnik, E. Op. 52. Sonate . . . . .	4	50
" Op. 64 № 1. Nocturne . . . . .	—	60
" " 2. Valse-Caprice . . . . .	—	75
" " 3. Mélodie russe . . . . .	—	60
" " 4. Scherzo espagnol . . . . .	—	75
" " №№ 1—4. Complet . . . . .	2	—
Némérowsky, A. Op. 8. Méditation . . . . .	—	50
" " 11. Pensée musicale . . . . .	—	30

	R.	K.
Pabst, P. Mélodie . . . . .	—	60
Pantschenko, S. Op. 4. Sonnet . . . . .	—	50
" " 13 № 1. Notturmo. G-dur . . . . .	—	60
" " 2. Sonnet. A-moll . . . . .	—	60
Ratschinsky, T. Variations sur la chanson russe "Лучина-лучинушка" . . . . .	—	30
Roubetz, A. Fantaisie sur des airs petits-russiens . . . . .	—	50
" Andante cantabile . . . . .	—	40
Rébikoff, W. Op. 7 № 1. Berceuse. Es-dur. 2. Mé- lodie. 3. Berceuse. As-dur . . . . .	—	70
Rutkowsky, A. Op. 4. Nocturne . . . . .	—	70
Schreiner, A. Op. 16. 5 Lieder ohne Worte . . . . .	1	—
Schubert, G. Op. 32. Mugnets. Réverie russe . . . . .	—	50
Seldeneck, J. Op. 5. Nocturne . . . . .	—	60
" " 8. Romance . . . . .	—	60
" " 9 № 1. Méditation . . . . .	—	40
" " " 2. Elégie . . . . .	—	60
" " " 3. Scherzo . . . . .	—	80
" " 10. Barcarolle . . . . .	—	80
Simon, A. Op. 17 № 1. Presto humoristique . . . . .	—	70
" " " 2. 2-me Berceuse . . . . .	—	50
" " " 3. Valse. <i>Edition de salon.</i> . . . .	—	70
" " " 4. Valse. <i>Edition de concert.</i> . . . .	—	80
" Op. 28. Berceuse célèbre . . . . .	—	50
" d-to, rédigée par W. Besekirsky . . . . .	—	50
Slonow, M. Romance . . . . .	—	50
" Berceuse . . . . .	—	50
Sokolowsky, N. Op. 3. 24 pièces (1-re position): Cah. I. № 1. Romance. 2. Sérénade. 3. Chan- son sans paroles. 4. Question . . . . .	—	75
Cah. II. № 5. Valse miniature. 6. Mélodie. 7. Scherzo. 8. Menuetto . . . . .	—	75
Cah. III. № 9—12. Quatre danses hongroises . . . . .	—	75
Cah. IV. № 13. Danse champêtre. 14. Mazourka. 15. Mélodie. 16. Canzonetta . . . . .	—	75
Cah. V. № 17. Andantino. 18. Etude. 19. Danse espagnole. 20. Danse espagnole . . . . .	—	75
Cah. VI. № 21. Polonaise. 22. Scherzo. 23. Valse. 24. Tarantelle . . . . .	—	75
Taborowsky, S. 6 Rhapsodies nationales . . . . .	1	50
" d-to № 1. Rhapsodie russe . . . . .	—	60
" " 2. " italienne . . . . .	—	60
" " 3. " russe . . . . .	—	60
" " 4. " bohème . . . . .	—	60
" " 5. " allemande . . . . .	—	60
" " 6. " hébraïque . . . . .	—	60
Terestschenko, N. Op. 27. Expansion . . . . .	—	50
Tschaikowsky, P. Op. 26. Sérénade mélancolique . . . . .	—	75
" " 34. Valse Scherzo . . . . .	1	70
" " 35. Concerto . . . . .	4	50
" Op. 35 d-to, la partie du Violon-solo rédigée par L. Auer . . . . .	1	50
" Op. 35. Canzonetta, tirée du Concerto . . . . .	—	60
" La même, revue par J. Conus . . . . .	—	60
" Op. 42 № 1. Méditation . . . . .	—	90
" " 2. Scherzo . . . . .	1	—
" " 3. Mélodie . . . . .	—	50
" " №№ 1—3. Complet . . . . .	2	20
Villoing, G. Op. 8. Pastorale . . . . .	—	80
" " 9. Chant-Fantaisie . . . . .	1	—
Warlich, H. Réverie . . . . .	—	50
Wieniawski, H. Op. 3. Souvenir de Posen. 1-re Mazurka . . . . .	—	50
" Op. 4. Polonaise de concert . . . . .	1	—
" " 5. Adagio élégiaque . . . . .	—	80
" " 6. Souvenir de Moscou . . . . .	—	80
" " 17. Légende . . . . .	—	70
" " 23. Gigue . . . . .	—	75
" " 24. Fantaisie orientale . . . . .	—	70
" Kujawiak. 2-e Mazurka . . . . .	—	50
Zolotareff, B. Op. 11. Deux Novellettes: № 1. Elégie . . . . .	—	60
" " 2. Intermezzo . . . . .	1	—

**Moscou. Edition P. Jurgenson. Leipzig.**